



The Seventieth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,847th Concert

National Gallery of Art String Quartet
Claudia Chudacoff and Teri Lazar, *violin*
Osman Kivrak, *viola*
Diana Fish, *cello*

October 2, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Ludwig van Beethoven (1770–1827)

Quartet in G Major, op. 18, no. 2 (1802)

Allegro

Adagio cantabile

Scherzo: Allegro

Allegro molto, quasi presto

Quartet in E-flat Major, op. 127 (1825)

Maestoso; allegro

Adagio, ma non troppo e molto cantabile

Scherzando vivace

Allegro

INTERMISSION

Quartet in C Major, op. 59, no. 3 (1808)

Andante con moto; allegro vivace

Andante con moto quasi allegretto

Menuetto (Grazioso)

Allegro molto

The Musicians

NATIONAL GALLERY OF ART STRING QUARTET

The National Gallery of Art String Quartet has performed regularly at the Gallery since its debut in 1995. In addition to standard quartet repertoire, the group presents rarely heard masterpieces of chamber music. Performing under the name Sunrise Quartet, the musicians have been recognized with a Chamber Music America residency at the Duke Ellington School of the Arts as well as with residencies at Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. In April 2011, the quartet appeared on the Millennium Stage at the John F. Kennedy Center for the Performing Arts, and in 2009 the ensemble collaborated in concert with the renowned chamber musician and pianist Menahem Pressler, playing music by Mozart and Schumann.

CLAUDIA CHUDACOFF

In addition to serving as concertmaster of the Alexandria Symphony Orchestra, the National Gallery of Art Orchestra, and the United States Marine Band White House Chamber Orchestra, violinist Claudia Chudacoff appears frequently as a soloist and chamber musician in the Washington and Baltimore areas. A member of both the Sunrise Quartet and the National Gallery of Art String Quartet, she has also performed with the Contemporary Music Forum and National Musical Arts as well as in the Embassy Series and at the United States Holocaust Memorial Museum. She is featured on a CD of chamber music by Erich Korngold released by Albany Records, and has been heard on American Public Media's *Performance Today*.

TERI LAZAR

Violinist Teri Lazar has performed as a soloist and chamber musician in the United States, Europe, and the Middle East. She is the concertmaster of the Virginia Chamber Orchestra and performs with the Richmond Chamber Players and in Currents, a chamber music series also based in Richmond. She earned a doctor of music degree from the Catholic University of America and teaches violin at American University, where she is a musician in residence. Lazar has recorded chamber music for the Albany, Centaur, Klavier, and North/South Consonance labels and has been heard on *Performance Today*.

OSMAN KIVRAK

With numerous concert tours of Europe to his credit, including performances at the Spoleto festivals in the United States and Italy, violist Osman Kivrak brings a wealth of experience and expertise to the National Gallery of Art String Quartet. He also performs with the Sunrise Quartet, the Richmond Chamber Players, and Currents and serves as artistic director of Concerts at the Beach in Delaware and the Davies Concert Series in Camp Springs, Maryland. A viola instructor in the applied music program at American University, Kivrak received master of music and doctor of music degrees from the Catholic University of America. Before coming to the United States, he studied at Gazi University in Turkey and the Guildhall School of Music in London. He has recorded chamber music for the Amerimusic, Arizona University Recordings, Klavier, and Living Music labels. His compositions for viola and other instruments have been heard at the Corcoran Gallery of Art, the Kennedy Center, and the Library of Congress.

DIANA FISH

A resident of Washington, DC, since 1994, when she became a member of the Marine Chamber Orchestra of “The President’s Own” United States Marine Band, cellist Diana Fish currently serves as assistant principal cellist of that ensemble. She graduated from the Curtis Institute of Music, where she studied with Orlando Cole, and continued her work at the graduate level at Indiana University under Janos Starker. Fish has been the principal cellist of Concert Artists of Baltimore, with whom she performed as soloist in Beethoven’s *Triple Concerto* for piano, violin, and cello. She has also appeared as soloist with the Marine Chamber Orchestra in Victor Herbert’s *Cello Concerto in E Minor*. She is a founding member of both the Sunrise Quartet and the National Gallery of Art String Quartet.

Program Notes

This evening's performance is the fourth in a series of six concerts at the National Gallery of Art in which six different string quartets will play all of the works that Beethoven wrote for the medium. Intended to give Washington-area concertgoers an opportunity to hear this great body of work and compare the interpretations provided by quartets from various stylistic traditions, the series has so far presented performers from Germany (Leipzig String Quartet), and the United States (American and Ariel String Quartets). Resuming tonight with the National Gallery of Art String Quartet, the six-part series continues with the Talich String Quartet on November 6, and concludes with a concert by the Pacifica String Quartet on December 4, 2011.

Beethoven's opus 18 string quartets, of which there are six, were not composed in the order in which they are numbered. Composed between 1798 and 1800 and published in 1802, *Quartet in G Major*, op. 18, no. 2, was the fifth of the sequence to be written. The most classically grounded of the six, this quartet pays tribute not only to preclassical styles, but also to the more light-hearted quartets of Mozart and Haydn. Rich in wit and humor, the slow movement is a tongue-in-cheek reference to the much more serious and beautiful slow finale of Haydn's *C Major Quartet*, op. 54, no. 2.

In the five years that passed between the publication of Beethoven's first set of string quartets, opus 18, and the composition of the second set, opus 59, his style had changed immensely. Placed by music historians in the composer's middle period and dubbed "Razumovsky" for the Russian patron who commissioned them, the opus 59 quartets are longer and more fully developed than the opus 18 quartets, and replete with emotional contrasts. The *Quartet in C Major*, op. 59, no. 3, was regarded at the time of its composition as the most approachable of the three, but it too has its share of challenges for both the listener and the performer. The grandiose finale gives the quartet its nickname, "Eroica" (heroic).

The quartets of op. 127 fall without question into Beethoven's late period. The *Quartet in E-flat Major*, op. 127, is considered the most mild-mannered and conventional of the quartets from his final period. Its structure is, in fact,

more classical than that of any of the earlier “Razumovsky” quartets, yet the spirit is bolder and more exploratory than any previous quartet. Beethoven originally had more grandiose ideas for the project, intending it to contain six movements, including one subtitled “La gaieté” as well as an *Adagio* of darker character. Having abandoned the grand plan, Beethoven was content to produce a calm, expansive four-movement work of astonishing beauty and innocence. First published in Mainz in 1826, the quartet is dedicated to Prince Nikolai Golitsin, who commissioned it and the two Beethoven quartets that followed, opp. 131 and 132.

Program notes by Danielle DeSwert Hahn

Next Week at the National Gallery of Art

National Gallery of Art Orchestra
Saint Petersburg Symphony Orchestra

Music by Bernstein, Mussorgsky, and Prokofiev

October 9, 2011
Sunday, 6:30 pm
East Building Atrium



“From the Top” with Christopher O’Riley

October 16, 2011
Sunday, 6:30 pm
East Building Auditorium

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
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Washington, DC

www.nga.gov